

1992

# Isotropea

Michael Strunk  
*San Jose State University*

Follow this and additional works at: [https://scholarworks.sjsu.edu/etd\\_theses](https://scholarworks.sjsu.edu/etd_theses)

---

## Recommended Citation

Strunk, Michael, "Isotropea" (1992). *Master's Theses*. 509.  
DOI: <https://doi.org/10.31979/etd.t5qs-jw2h>  
[https://scholarworks.sjsu.edu/etd\\_theses/509](https://scholarworks.sjsu.edu/etd_theses/509)

This Thesis is brought to you for free and open access by the Master's Theses and Graduate Research at SJSU ScholarWorks. It has been accepted for inclusion in Master's Theses by an authorized administrator of SJSU ScholarWorks. For more information, please contact [scholarworks@sjsu.edu](mailto:scholarworks@sjsu.edu).

## INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

**The quality of this reproduction is dependent upon the quality of the copy submitted.** Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.



University Microfilms International  
A Bell & Howell Information Company  
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA  
313/761-4700 800/521-0600



**Order Number 1351080**

**Isotropea. [Original composition]**

**Strunk, Michael Joseph, M.A.**

**San Jose State University, 1992**

**Copyright ©1993 by Strunk, Michael Joseph. All rights reserved.**

**U·M·I**

**300 N. Zeeb Rd.  
Ann Arbor, MI 48106**



**ISOTROPEA**

**A Thesis**

**Presented to**

**The Faculty of the Department of Music**

**San Jose State University**

**In Partial Fulfillment**

**of the Requirements for the Degree**

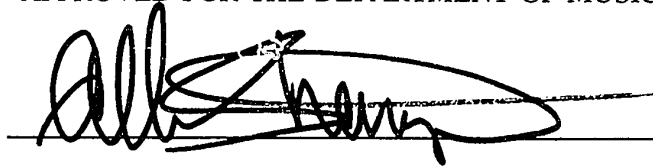
**Master of Arts**

**by**

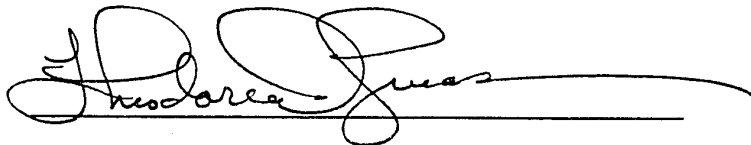
**Michael Strunk**

**December, 1992**

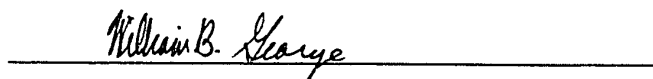
APPROVED FOR THE DEPARTMENT OF MUSIC

A handwritten signature in cursive script, appearing to read "Allen Strange", written over a horizontal line.

Prof. Allen Strange

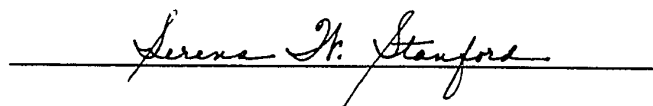
A handwritten signature in cursive script, appearing to read "Theodore Lucas", written over a horizontal line.

Dr. Theodore Lucas

A handwritten signature in cursive script, appearing to read "William B. George", written over a horizontal line.

Dr. William George

APPROVED FOR THE UNIVERSITY

A handwritten signature in cursive script, appearing to read "Serena H. Stanford", written over a horizontal line.

## ABSTRACT

### ISOTROPEA

by

Michael Strunk

This thesis is a musical composition scored for three percussionists, piano, and string quartet. It explores, through musical means, the symmetry operations found in three-dimensional ordered solid objects that are isometric in character. These symmetry operations are expressed in the music predominantly by thematic transformation using compositional techniques such as retrograde, inversion, retrograde inversion, and mirror imaging.



## Introduction

*Isotropea* is a set of musical episodes exploring symmetric transformations of a theme. These transformations are derived from the use of basic compositional operations such as retrograde, mirror imaging, inversion, and retrograde inversion. In *Isotropea*, specific combinations of these symmetry operations are grouped together in order to mimic combinations found in three-dimensional ordered solid objects, commonly known as crystals.

A crystal can be defined as any "homogeneous solid possessing long-range, three-dimensional internal order" (Dana, 1977). The internal order of crystals, generated by their molecular structure, can be explained by the use of geometrical patterns called *operations*. The operations found in homogeneous solids are translation, rotation, mirror plane, center of inversion, and rotational inversion. Translation is the sole linear, or one-dimensional operation; all other operations are two-dimensional. (For an excellent synopsis of symmetry operations, see Smith, 1982.) When two or more of these operations are combined, a three-dimensional imaginary structure is created. For instance, the combination of translation (linear repetition) with rotation about an axis generates a "screw" structure; translation combined with a mirror plane produces a "glide" structure commonly seen in human footprints (Dana, 1977). In crystal structures, rotation and rotational inversion operations are limited to reproducing motifs at certain intervals within a revolution about an axis. A one-fold axis of rotation reproduces a motif once each revolution; a two-fold axis reproduces a motif

every 180 degrees; a three-fold axis, every 120 degrees; a four-fold axis, every 90 degrees; and a six-fold axis, every 60 degrees. Other types of rotational axes (e.g., five-fold or seven-fold) will not produce a solid, homogeneous structure (Dana).

Each of these five rotational operations has a rotational inversion counterpart, which means the motif is inverted each time it is reproduced by a turn of the axis. When these five rotation and five rotational inversion axes are combined with the other symmetry operations mentioned above, the result is a finite number of "classes" of combinations of symmetry elements. These classes can be arranged in an order of increasing symmetrical complexity and by the number of symmetry operations each class possesses. For instance, the *pedial* class contains only one axis of one-fold rotation, exhibiting the lowest order of symmetry possible; the *hexoctahedron* class possesses the highest order of symmetry, with three axes of four-fold rotation, four axes of three-fold rotation, six axes of two-fold rotation, and nine mirror planes.

The hexoctahedron class is one of the five symmetry classes that are *isometric* in character, meaning they possess three mutually perpendicular directional axes that are equal in length (Dana). The isometric classes have the highest symmetry of all the crystal classes, possessing both three-fold and four-fold axes of rotation. *Isotropea* uses three of these classes or shapes: a hextetrahedron, possessing three axes of four-fold rotational inversion, four axes of three-fold rotation, and six mirror planes; a tetartoid, possessing three axes of two-fold rotation and four axes of three-fold rotation; and a hexoctahedron, described above. (An earlier composition by this

author, *Symmetry Suite for Solo Percussion* [1987], explores other non-isometric shapes).

One of the challenging aspects of composing this music has been the attempt at portraying a three-dimensional object using essentially a two-dimensional medium: pitch (frequency) and rhythm (time). In composing *Isotropea*, the method chosen to portray this effect is one that is analogous to a cylinder rolling across a table-top. The line where the cylinder meets the table or plane surface is the musical moment. In this case, an imaginary "musical crystal" is revolving in front of the listener; as the rotations continue, different musical patterns are presented to the listener in a similar way as light is reflected off the different faces of a rotating crystal. This rotation is not always centered about one axis; the axes change as each musical episode develops. For the hextetrahedron and tetartoid shapes, three different rotational axes are used in the music. The final shape, hexoctahedron, uses only one axis (see the analysis below). The motif for all of these musical shapes is a single melodic theme of six notes, first exposed in its original form by the cello in measures 112-113 (see example 1a). This theme is slightly lengthened to eight notes in the final octahedron section of the music, as played by the cello in mm.469-470 (example 1b).

## Analysis

*Isotropea* is written in three movements, played continuously, with each movement corresponding to a specific isometric shape. The first movement, mm.1-

313, is a tetrahedron; the second movement, mm.314-461 is a tetartoid; and the final movement, from measure 461 to the end, is an octahedron. Each movement is further divided into three parts, resulting in a total of nine sections. In movements one and two, the separate sections are based upon changes in rotational orientation of the musical shape. In movement three, however, the separation is achieved through other compositional factors such as tempo and structure. Throughout the entire work, various symmetrical scales or pitch collections are used as melodic material in an effort to accentuate the symmetrical nature of the music. All scales are centered around the pitch 'e<sup>1</sup>', effectively making this pitch the tonal center of symmetry for the entire composition. The first section of the first movement (mm.1-117) is written entirely in B-flat Dorian mode, produced by combining two tetrachords, b<sup>b</sup>-c-d<sup>b</sup>-e<sup>b</sup> and f-g-a<sup>b</sup>-b<sup>b</sup>, on either side of the pitch 'e'. The middle section (mm.118-185) shifts to E Dorian, reflecting the shift from a four-fold rotational axis to a three-fold rotational inversion axis. This modal shift is accompanied by a temporal shift in the repeated phrase length. The first section cycles a four measure phrase in 6/8 meter for a total of twenty-four beats, changing to a six measure phrase in the second section, then returns to a four measure phrase cycle in the third section (mm.186-313). This third section also returns to a B-flat Dorian mode, but with a much wider ambitus than in the first section. The scale material of the second movement (mm.314-461) is based on fourths: b<sup>b</sup>-e<sup>b</sup>-f-b<sup>b</sup> in the first two sections (mm.314-361 and mm.362-409) and b-e-a in the last section (mm.410-461). These scales are accompanied by meters of 7/8,

4/4, and 7/8, respectively. In the final movement, the first two sections (mm.462-471 and mm.472-511) again use two symmetrical tetrachords,  $b^b$ -c-d- $e^b$  and f- $g^b$ - $a^b$ - $b^b$ . These change in the final section to the original B-flat Dorian used at the beginning of the work. The entire final movement is written in 4/4 time with a repeating six measure phrase, representing a three-fold rotational axis.

Thematic manipulation is the predominant compositional process in this work. The main theme (example 1a) has been transformed by standard musical techniques commonly found in serial music--retrograde, inversion, and retrograde inversion. These processes provide additional melodic material, and are the result of mirror planes or inversion centers within the musical structure. Example 2a shows a horizontal mirror plane with the resulting retrograde melody; example 2b depicts a vertical mirror plane and the inverted melody; example 2c depicts the retrograde inversion that results from an inversion point occurring at the end of the theme.

Some non-traditional transformations are necessary, however, in order to accurately capture motivic changes found in the various symmetric structures. For example, at times the theme needs to be rotated upward or downward at roughly 30, 45, 60, or 90 degree angles. Example 3a shows the original theme as it appears in measure 242; 3b is the same theme at a 45° angle in mm.281-283. The relative melodic shape has changed due to the "tilting" of the melody, causing what was the second note of the original melody to occur *before* the first. Example 3c is the same theme rotated straight up at a 90° angle. Steeply tilted melodies such as this one have

also provided a great deal of the harmonic material (vertical sonorities) in this composition. Other harmonies have come from simultaneously occurring notes in different melodies.

## Musical Examples

Example 1a.



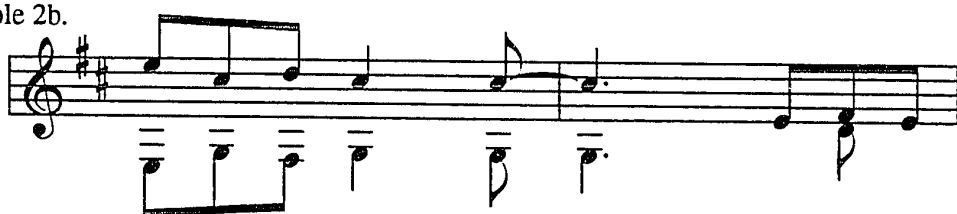
Example 1b.



Example 2a.



Example 2b.



Example 2c.



Example 3a.



Example 3b.



Example 3c.





## Bibliography

- DANA, James Dwight. *Manual of mineralogy (after James D. Dana)*. Nineteenth edition by Cornelius Hurlbut and Cornelis Klein. New York: John Wiley and Sons, 1977.
- DONNINI, R. "The visualization of music: symmetry and asymmetry," in *Symmetry*. Edited by Istvan Hargiatti. New York: Pergamon Press, 1986.
- MORRIS, Robert D. *Composition with pitch classes: a theory of compositional design*. New Haven: Yale University Press, 1987.
- PERLE, George. *Twelve-tone tonality*. Berkeley: University of California Press, 1977.
- ROSEN, Joe. *Symmetry discovered*. Cambridge: Cambridge University Press, 1975.
- SHUBNIKOV, A.V., and Koptsik, V.A. *Symmetry in science and art*. Translated by G.D. Archard. New York: Plenum Press, 1974.
- SMITH, Joseph W. *Geometrical and structural crystallography*. New York: John Wiley and Sons, 1982.
- SOLOMAN, Larry J. "New symmetric transformations," in *Perspectives of New Music*. 11:257-264, 1973.

# I S OTROPEA

Michael Strunk  
(1992)

## Percussion.1

bells  
xylophone  
marimba  
bongos

## Percussion.2

marimba  
vibes  
bongo/tom

## Percussion.3

snare  
toms  
bass  
tam - tam  
triangle  
xylophone

## Piano

## Violin

## Viola

## Violoncello

## Violoncello

$\text{♩} = 60$

bells: *f*

vibes: *f*

7

tam - tam: *p* *mf* (l.v.)

3

*mf* *f*

*mp* ped. - - - - \*

♩ = 108

pno

*p*

vln

vla

vc

pno

vln

vla

vc

*mp*

*mp*

The musical score is written for four instruments: piano (pno), violin (vln), viola (vla), and cello (vc). The tempo is marked as 108 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into two systems. In the first system, the piano plays a melody in the right hand, starting with a dynamic marking of *p* (piano). The violin, viola, and cello parts are mostly silent, with some sustained notes. In the second system, the piano continues its melody, and the violin and viola parts enter with a dynamic marking of *mp* (mezzo-piano). The cello part remains mostly silent.

pno

*p*

[10]

vln

vla

vc

*mp*

*mp*

pno

*cresc.*

*mp*

vln

vla

vc

*mp*

*mp*

pno

[18]

vln

vla

vc

*mp*

*mp*

pno

*mp*

vln

vla

vc

*pizz.*

*mp*

*mp*

(l.v.)

musical score for piano (pno), violin (vln), viola (vla), and cello (vc). The score is divided into two systems, with the second system starting at measure [26].

**First System:**

- pno:** Treble clef, key signature of three flats. The right hand plays a melodic line with eighth and sixteenth notes, accented in the third measure. The left hand plays a simple bass line. Dynamic: *mp*.
- vln:** Treble clef, playing sustained chords with long slurs. Dynamic: *mp*.
- vla:** Bass clef, playing sustained chords with long slurs. Dynamic: *mp*.
- vc:** Bass clef, playing a simple bass line.

**Second System (starting at [26]):**

- pno:** Treble clef, continuing the melodic line. Dynamic: *mp*.
- vln:** Treble clef, playing sustained chords. Dynamic: *mp*.
- vla:** Bass clef, playing sustained chords. Dynamic: *mp*.
- vc:** Bass clef, playing a more active bass line starting in the third measure. Dynamic: *mp*.

pno

*cresc.* *mf*

[34]

vln

vla

vc

*mf* *mf*

*cresc.* *mf*

pno

*cresc.* *f*

vln

vla

vc

*f* *f*

*cresc.* *f* *arco:*

pno

[42]

vln

vla

vc

*mp*

*f*

*dim.*

*f*

*dim.*

*pizz.*

*mf*

pno

*mf*

vln

*mf*

vla

*mf*

vc



pno

measures 47-50

[50]

vln

*mf*

vla

*mf*

vc

measures 47-50

pno

measures 51-54

vln

*mf*

vla

*mf*

vc

pizz.

*f*

measures 51-54

pno

[58]

vln

vla

vc

pno

vln

vla

vc

*cresc.*

*f*

*ff*

*dim.*

*p*

*ff*

*dim.*

*p*

pno

*mf*

[66]

vln

*p*

vla

*p*

vc

pno

*mf* *f*

vln

vla

vc

(arco)

*mf* *f* *dim.* *mp*

pno

[74]

vln

vla

vc

*mf*

*cresc.*

*f*

*cresc.*

pno

vln

vla

vc

*f*

*dim.*

*p*

*f*

*dim.*

*p*

pno

mf

mf

[82]

vln

p

vla

p

vc

p

pno

vln

p

vla

p

cresc.

mp

vc

p

pno

[90]

vln

vla

vc

*p*

*dim.* - - - - *p*

*mp*

*mp*

*p* *mp* *dim.* - - - - *p* *mp*

pno

vln

vla

vc

*cresc.* - - - - *mf*

pno

[98]

vln

vla

vc

*mp*

*mp*

*mf*

*mp*

pno

vln

vla

vc

*mf*

*f*

*mf*

*mf*

musical score for measures 98-101, featuring piano (pno), violin (vln), viola (vla), and cello (vc) parts. The score includes dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A double bar line with repeat dots is present at the end of measure 98.

pno

[106]

vln

vla

vc

*cresc.* *f*

*cresc.* *f*

pno

vln

vla

vc

*f*

*f*

*f*

Measure 106: Violin, Viola, and Cello parts begin with a crescendo. The piano part has a whole note chord. Measure 107: Violin, Viola, and Cello parts continue with the crescendo. The piano part has a whole note chord. Measure 108: Violin, Viola, and Cello parts are marked forte (f). The piano part has a whole note chord. Measure 109: Violin, Viola, and Cello parts continue with the forte dynamic. The piano part has a whole note chord.



pno

[114]

vln

vla

vc

*ff*

*ff*

*ff*

(attacca)

xyl

mba

pc3

[118]

pno

ff

vln

ff

vla

ff

vc1

ff

vc2

ff

musical score for measures 122-125, featuring woodwinds, piano, and strings.

**Woodwinds:**

- xyl (xylophone): Treble clef, key of D major. Measures 122-125 show sustained notes.
- mba (marimba): Treble clef, key of D major. Measures 122-125 show sustained notes.
- pc3 (percussion 3): Treble clef, key of D major. Measures 122-125 show sustained notes.

**[122]**

**Piano (pno):** Treble and Bass clefs, key of D major. Measures 122-125 show a melodic line in the right hand and a supporting line in the left hand. *ff* (fortissimo) is indicated in measure 124.

**Strings:**

- vln (violin): Treble clef, key of D major. Measures 122-125 show a melodic line. *ff* is indicated in measure 124.
- vla (viola): Bass clef, key of D major. Measures 122-125 show a melodic line. *ff* is indicated in measure 124.
- vc1 (violin 1): Bass clef, key of D major. Measures 122-125 show a melodic line. *ff* is indicated in measure 124.
- vc2 (violin 2): Bass clef, key of D major. Measures 122-125 show a melodic line. *ff* is indicated in measure 124.

xy1  
mba  
pc3

xylophone:  
marimba:  
snare drum:  
bass drum:

*ff*  
*ff*  
*mf*

[126]

pno

vln  
vla  
vc1  
vc2

*ff*  
*ff*

Detailed description of the musical score: The score is for measures 126-129. The key signature is one sharp (F#). The percussion section (xylophone, marimba, snare drum, bass drum) plays a rhythmic pattern of eighth notes. The piano part features a melodic line with a slur and a crescendo leading to a fortissimo (ff) dynamic. The strings (violin, viola, violoncello 1, and violoncello 2) also play a melodic line with a slur and a crescendo leading to a fortissimo (ff) dynamic. The measure number [126] is indicated at the start of the piano part.

musical score for measures 129-132, featuring woodwinds, piano, and strings.

**Measures 129-132:**

- xyl (xylophone):** Treble clef, key of D major. Measures 129-130: eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Measure 131: whole note D5. Measure 132: whole rest.
- mba (marimba):** Treble clef, key of D major. Measures 129-130: eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Measure 131: whole note D5. Measure 132: whole rest.
- pc3 (percussion 3):** Percussion clef. Measures 129-130: eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Measure 131: whole note D5. Measure 132: whole rest.

**[130]**

**Measures 130-132:**

- pno (piano):** Treble and Bass clefs, key of D major. Measures 130-132: arpeggiated chords D4-F#4-A4, E4-G4-B4, C5-D5, and F#4-A4-C5.
- vln (violin):** Treble clef, key of D major. Measures 130-132: eighth notes D4, E4, F#4, G4, A4, B4, C5, D5.
- vla (viola):** Alto clef, key of D major. Measures 130-132: eighth notes D4, E4, F#4, G4, A4, B4, C5, D5.
- vc1 (viola 1):** Bass clef, key of D major. Measures 130-132: eighth notes D4, E4, F#4, G4, A4, B4, C5, D5.
- vc2 (viola 2):** Bass clef, key of D major. Measures 130-132: eighth notes D4, E4, F#4, G4, A4, B4, C5, D5.

musical score for measures 134-137, featuring woodwinds, piano, and strings.

**Measures 134-137:**

- Woodwinds (xyl, mba, pc3):** Enter in measure 134 with a *ff* (fortissimo) dynamic. The xylophone and marimba play a rhythmic pattern of eighth notes, while the percussion plays a similar pattern. The dynamic is *mf* (mezzo-forte) for the percussion.
- Piano (pno):** Enters in measure 134 with a *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Strings (vln, vla, vc1, vc2):** Enter in measure 134 with a *ff* dynamic. The violins and violas play a melodic line, while the violas and violas play a rhythmic pattern. The dynamic is *dim.* (diminuendo) for the violins and violas.

**Measures 135-137:**

- Woodwinds (xyl, mba, pc3):** Continue their rhythmic patterns. The xylophone and marimba play a rhythmic pattern of eighth notes, while the percussion plays a similar pattern. The dynamic is *ff* (fortissimo) for the xylophone and marimba, and *mf* (mezzo-forte) for the percussion.
- Piano (pno):** Continue its rhythmic pattern of eighth notes with a *ff* dynamic.
- Strings (vln, vla, vc1, vc2):** Continue their melodic and rhythmic lines. The violins and violas play a melodic line, while the violas and violas play a rhythmic pattern. The dynamic is *dim.* (diminuendo) for the violins and violas.

musical score for measures 138-141, featuring instruments: xyl, mba, pc3, pno, vln, vla, vcl, and vc2.

**Measure 138:** xyl, mba, and pc3 are marked with *mf*. pno, vln, vla, vcl, and vc2 are marked with *f*.

**Measure 139:** pno, vln, vla, and vcl are marked with *mf*. vc2 is marked with *dim.*

**Measure 140:** pno, vln, vla, and vcl are marked with *mf*. vc2 is marked with *dim.*

**Measure 141:** pno, vln, vla, and vcl are marked with *mf*. vc2 is marked with *dim.*





musical score for measures 146-149, featuring instruments: xyl, mba, pc3, pno, vln, vla, vc1, and vc2.

**Measure 146:**

- xyl:** *mf* (mezzo-forte), playing a series of eighth notes.
- mba:** (maraca) playing a rhythmic pattern of eighth notes.
- pc3:** (percussion) playing a rhythmic pattern of eighth notes, marked *mp* (mezzo-piano).
- pno:** (piano) playing a series of eighth notes, marked *mf*.
- vln:** (violin) playing a series of eighth notes.
- vla:** (viola) playing a series of eighth notes.
- vc1:** (cello) playing a series of eighth notes.
- vc2:** (double bass) playing a series of eighth notes, marked *mf* and *dim.* (diminuendo).

**Measure 147:**

- xyl:** *mf*, playing a series of eighth notes.
- mba:** playing a rhythmic pattern of eighth notes.
- pc3:** playing a rhythmic pattern of eighth notes, marked *mp*.
- pno:** *mf*, playing a series of eighth notes.
- vln:** playing a series of eighth notes.
- vla:** playing a series of eighth notes.
- vc1:** playing a series of eighth notes.
- vc2:** playing a series of eighth notes, marked *mf* and *dim.*

**Measure 148:**

- xyl:** *mf*, playing a series of eighth notes.
- mba:** playing a rhythmic pattern of eighth notes.
- pc3:** playing a rhythmic pattern of eighth notes, marked *mp*.
- pno:** *mf*, playing a series of eighth notes.
- vln:** playing a series of eighth notes.
- vla:** playing a series of eighth notes.
- vc1:** playing a series of eighth notes.
- vc2:** playing a series of eighth notes, marked *mf* and *dim.*

**Measure 149:**

- xyl:** *mf*, playing a series of eighth notes.
- mba:** playing a rhythmic pattern of eighth notes.
- pc3:** playing a rhythmic pattern of eighth notes, marked *mp*.
- pno:** *mf*, playing a series of eighth notes.
- vln:** playing a series of eighth notes.
- vla:** playing a series of eighth notes.
- vc1:** playing a series of eighth notes.
- vc2:** playing a series of eighth notes, marked *mf* and *dim.*

musical score for measures 148-151, featuring woodwinds, piano, strings, and percussion.

**Measures 148-151:**

- xyl:** Treble clef, key of D major. Measure 148: quarter rest, quarter rest, eighth note G4, quarter note F#4. Measure 149: quarter rest, quarter note G4, quarter note F#4, quarter rest. Measure 150: whole rest. Measure 151: whole rest.
- mba:** Treble clef, key of D major. Measure 148: whole rest. Measure 149: whole rest. Measure 150: whole rest. Measure 151: quarter note G4, quarter note F#4, quarter note E4.
- pc3:** Percussion line. Measure 148: quarter rest, quarter rest, eighth note G4, quarter note F#4. Measure 149: quarter rest, quarter note G4, quarter note F#4, quarter rest. Measure 150: whole rest. Measure 151: quarter note G4, quarter note F#4, quarter note E4.
- [150]** Measure marker.
- pno:** Treble and Bass clefs, key of D major. Measure 148: eighth note G4, eighth note F#4, eighth note E4, eighth note D4. Measure 149: eighth note G4, eighth note F#4, eighth note E4, eighth note D4. Measure 150: eighth note G4, eighth note F#4, eighth note E4, eighth note D4. Measure 151: eighth note G4, eighth note F#4, eighth note E4, eighth note D4.
- vln:** Treble clef, key of D major. Measure 148: whole rest. Measure 149: whole rest. Measure 150: whole rest. Measure 151: quarter note G4, quarter note F#4, quarter note E4.
- vla:** Bass clef, key of D major. Measure 148: whole rest. Measure 149: whole rest. Measure 150: whole rest. Measure 151: whole rest.
- vc1:** Bass clef, key of D major. Measure 148: whole rest. Measure 149: whole rest. Measure 150: whole rest. Measure 151: quarter note G4, quarter note F#4, quarter note E4.
- vc2:** Bass clef, key of D major. Measure 148: quarter note G4, quarter note F#4, quarter note E4. Measure 149: quarter note G4, quarter note F#4, quarter note E4. Measure 150: quarter note G4, quarter note F#4, quarter note E4. Measure 151: quarter note G4, quarter note F#4, quarter note E4.

**Dynamic markings:**

- xyl:** *mp* (measures 148-149)
- mba:** *mp* (measure 151)
- pc3:** *mp* (measures 148-149), *p* (measure 151)
- pno:** *mf* (measures 148-151)
- vln:** *mf* (measure 151)
- vc1:** *mf* (measure 151)
- vc2:** *mp* (measures 148-149), *cresc.* (measures 150-151)

musical score for measures 154-157, featuring percussion and strings.

**Measures 154-157:**

- xyl:** Xylophone part, mostly rests.
- mba:** Mallet Bass part, playing a rhythmic pattern in measures 154-155.
- pc3:** Percussion 3 part, playing a rhythmic pattern in measures 154-155, with a note marked "(to toms)".
- [154]:** Measure 154, starting the piano and string section.
- pno:** Piano part, playing a complex rhythmic pattern with many accents.
- vln:** Violin part, playing a melodic line with accents.
- vla:** Viola part, playing a melodic line with accents.
- vc1:** Violoncello 1 part, playing a melodic line with accents.
- vc2:** Violoncello 2 part, playing a melodic line with accents.

**Dynamic markings:** *mf* (mezzo-forte) is marked in measures 156 and 157 for the violin, viola, cello 1, and cello 2 parts.

musical score for measures 158-161, featuring woodwinds, piano, strings, and percussion.

**Measures 158-161:**

- xyl (xylophone):** Measures 158-160 are rests. Measure 161: *mp* (mezzo-piano), quarter notes G4, A4, B4, C5, quarter rest.
- mba (marimba):** Measures 158-160 are rests. Measure 161: *mp* (mezzo-piano), quarter notes G3, A3, B3, C4, quarter rest.
- pc3 (percussion 3):** Measures 158-160 are rests. Measure 161: quarter rest.
- [158] pno (piano):** Measure 158: Treble clef, quarter notes G4, A4, B4, C5; Bass clef, quarter notes G2, A2, B2, C3. Measure 159: Treble clef, quarter notes A4, B4, C5, D5; Bass clef, quarter notes F2, G2, A2, B2. Measure 160: Treble clef, quarter notes G4, A4, B4, C5; Bass clef, quarter notes D2, E2, F2, G2. Measure 161: Treble clef, quarter notes G4, A4, B4, C5; Bass clef, quarter notes E2, F2, G2, A2. Dynamics: *f* (forte) in measure 160.
- vln (violin):** Measure 158: quarter rest. Measure 159: quarter notes G4, A4. Measure 160: quarter notes B4, C5. Measure 161: quarter note D5. Dynamics: *f* (forte) in measure 160.
- vla (viola):** Measure 158: half note G3. Measure 159: half note A3. Measure 160: half note B3. Measure 161: half note C4. Dynamics: *f* (forte) in measure 160.
- vc1 (viola 1):** Measure 158: quarter rest. Measure 159: quarter notes G3, A3. Measure 160: quarter notes B3, C4. Measure 161: quarter note D4. Dynamics: *f* (forte) in measure 160.
- vc2 (viola 2):** Measure 158: half note G3. Measure 159: half note A3. Measure 160: half note B3. Measure 161: half note C4. Dynamics: *f* (forte) in measure 160.

musical score for measures 162-165, featuring woodwinds, piano, and strings.

**Woodwinds:**

- xyl** (xylophone): Treble clef, key of D major. Measures 162-165 show a melodic line starting with a *mp* (mezzo-piano) dynamic.
- mba** (marimba): Treble clef, key of D major. Measures 162-165 show a melodic line with a *mp* dynamic.
- pc3** (percussion 3): Treble clef, key of D major. Measures 162-165 show a melodic line.

**[162]**

**Piano (pno):** Treble and Bass clefs, key of D major. Measures 162-165 show a melodic line with a *f* (forte) dynamic.

**Strings:**

- vln** (violin): Treble clef, key of D major. Measures 162-165 show a melodic line with a *f* dynamic.
- vla** (viola): Bass clef, key of D major. Measures 162-165 show a melodic line with a *f* dynamic.
- vc1** (violin 1): Bass clef, key of D major. Measures 162-165 show a melodic line with a *f* dynamic.
- vc2** (violin 2): Bass clef, key of D major. Measures 162-165 show a melodic line with a *f* dynamic.

musical score for measures 166-169, featuring instruments: xyl, mba, pc3, pno, vln, vla, vc1, and vc2. The key signature is one sharp (F#).

**Measure 166:**

- xyl: *mp* (mezzo-piano), eighth notes, accented.
- mba: eighth notes, accented.
- pc3: rests.
- pno: Treble clef, dotted quarter note, accented; Bass clef, eighth notes.
- vln: eighth notes, accented.
- vla: eighth notes, accented.
- vc1: eighth notes, accented.
- vc2: eighth notes, accented.

**Measure 167:**

- xyl: rests.
- mba: eighth notes, accented.
- pc3: rests.
- pno: Treble clef, dotted quarter note, *mf* (mezzo-forte), accented; Bass clef, eighth notes.
- vln: eighth notes, accented.
- vla: eighth notes, accented.
- vc1: eighth notes, accented.
- vc2: eighth notes, accented.

**Measure 168:**

- xyl: eighth notes, accented.
- mba: eighth notes, accented.
- pc3: rests.
- pno: Treble clef, eighth notes, accented; Bass clef, eighth notes, accented.
- vln: eighth notes, accented.
- vla: eighth notes, accented.
- vc1: eighth notes, accented.
- vc2: eighth notes, accented.

**Measure 169:**

- xyl: eighth notes, *mf* (mezzo-forte), accented.
- mba: eighth notes, accented.
- pc3: rests.
- pno: Treble clef, eighth notes, *f* (forte), accented; Bass clef, eighth notes, *f*, accented.
- vln: eighth notes, accented.
- vla: eighth notes, accented.
- vc1: eighth notes, accented.
- vc2: eighth notes, accented.



xyl

mba

pc3

(to marimba)

(to vibes)

[174]

pno

vln

vla

vc1

vc2

*fff*

*fff*

*fff*

*fff*



mba

vb

pc3

[178]

pno

*f* *mf*

ped . . . . .

vln

*ff* *dim.* *f*

vla

*ff* *dim.* *f*

vc1

*ff* *dim.* *f*

vc2

*ff* *dim.* *f*

Detailed description: This is a page of a musical score, page 32, measures 178-181. The score is written for a chamber ensemble. The instruments are: mba (marimba), vb (vibraphone), pc3 (percussion 3), pno (piano), vln (violin), vla (viola), vc1 (viola), and vc2 (viola). The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The piano part (pno) has dynamics *f* and *mf*. The string parts (vln, vla, vc1, vc2) have dynamics *ff*, *dim.*, and *f*. A pedal point is indicated in the piano part. The measures are numbered 178, 179, 180, and 181. The score is written in a standard musical notation with staves and notes.

mba

vb

pc3

[182]

pno

vln

vla

vc1

vc2

*mf*

*mf* - - - - *mp* - - - - *p* - - - - *pp*

*mf* - - - - *mp* - - - - *p* - - - - *pp*

*mf* - - - - *mp* - - - - *p* - - - - *pp*

*mf* - - - - *mp* - - - - *p* - - - - *pp*

...

\*

mba *mp*

vb

pc3

[186]

pno *mp*

vln *pizz.* *mp*

vla *pizz.* *mp*

vc1 *pizz.* *mp*

vc2 *pizz.* *mp*

mba

*mp*

vb

pc3

[190]

pno

*mp*

vln

*mp*

vla

*mp*

vc1

*mp*

vc2

*mp*

The musical score for measures 190-193 is written for a chamber ensemble. The key signature consists of three flats (B-flat, E-flat, A-flat). The mba part begins with a dynamic marking of *mp* and features a melodic line with eighth and sixteenth notes. The pno part also has a dynamic marking of *mp* and provides harmonic support with chords and moving lines in both staves. The vln, vla, vc1, and vc2 parts are also marked *mp* and contribute to the overall texture with various rhythmic patterns and melodic fragments. The score is divided into four measures by vertical bar lines.

mba

*mp*

vb

pc3

[194]

pno

*mp*

vln

*mp*

vla

*mp* *p*

vc1

*mp*

vc2

*mp*

Detailed description of the musical score: The score is for page 36, starting at measure 194. It features eight staves. The mba staff (bass clef) has a melodic line starting with an accent on the first note, marked *mp*. The vb and pc3 staves are empty. The pno staff (treble and bass clefs) has a melodic line in the treble and a bass line, both marked *mp*. The vln staff (treble clef) has a melodic line marked *mp*. The vla staff (bass clef) has a melodic line marked *mp* in the first measure and *p* in the second. The vc1 staff (bass clef) has a melodic line marked *mp*. The vc2 staff (bass clef) has a melodic line marked *mp*. The key signature has four flats. The time signature is not explicitly shown but appears to be 4/4 based on the notation.

mba

vb

pc3

[198]

pno

vln

vla

vc1

vc2

The musical score for page 37, measures 198-201, is written for a chamber ensemble. The key signature is three flats (B-flat, E-flat, A-flat). The mba part features a melodic line with slurs and accents. The vb and pc3 parts are mostly rests. The pno part provides a rhythmic accompaniment. The vln, vla, vc1, and vc2 parts have various melodic and harmonic lines.

mba

*mp*

vb

pc3

[202]

pno

*mp*

vln

*p*

vla

vc1

*mp*

vc2

*mp*

Detailed description: This is a musical score for page 38, measures 202-205. The score is written for eight instruments: mba (marimba), vb (vibraphone), pc3 (percussion 3), pno (piano), vln (violin), vla (viola), vc1 (viola 1), and vc2 (viola 2). The key signature has three flats. The mba part starts with a *mp* dynamic. The pno part also starts with a *mp* dynamic. The vln part has a *p* dynamic. The vc1 and vc2 parts have a *mp* dynamic. The score is divided into four measures. The first measure contains measures 202-203, the second contains 204-205, the third contains 206-207, and the fourth contains 208-209. The mba, vb, and pc3 parts are mostly silent in the first two measures, with some activity in the third and fourth measures. The pno part has a melodic line in the first two measures. The vln part has a melodic line in the first two measures. The vc1 and vc2 parts have a melodic line in the first two measures.

mba

*mp*

vb

pc3

[206]

pno

vln

vla

vc1

vc2

This musical score page contains measures 206 through 209. The instruments are arranged in a system with mba, vb, and pc3 at the top, followed by a section break [206], and then pno, vln, vla, vc1, and vc2 at the bottom. The mba part begins with a melodic line in the bass clef, marked *mp*, featuring a series of eighth and sixteenth notes with slurs and accents. The pno part consists of a two-staff piano accompaniment with chords and moving lines in both hands. The vln, vla, vc1, and vc2 parts provide harmonic support with various note values and rests. The key signature has three flats, and the time signature is 4/4.



mba

*mp*

vb

pc3

[210]

pno

*mp*

vln

vla

vc1

*mp*

vc2

*mp*

The musical score is for measures 210-213. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). The mba part has a melodic line with slurs and accents. The pno part has a rhythmic accompaniment. The vc1 and vc2 parts have a melodic line with slurs and accents. The other parts (vb, pc3, vln, vla) are mostly rests. The dynamic marking 'mp' is present in several parts.

mba

vb

pc3

[214]

pno

vln

vla

vc1

vc2

*mp*

*p*

The musical score for page 41, measures 214-217, is presented in a system of eight staves. The staves are labeled mba, vb, pc3, [214], pno, vln, vla, vc1, and vc2. The key signature is four flats. The mba part begins with a dynamic marking 'v' and features a melodic line with slurs. The vb and pc3 parts are empty. The pno part has a melodic line in the right hand and a bass line in the left hand. The vln and vla parts are empty. The vc1 part has a dynamic marking 'mp' and an accent mark. The vc2 part has a dynamic marking 'p'.

mba

*p*

vb

pc3

[218]

pno

*p*

vln

vla

vc1

*mp*

vc2

Detailed description of the musical score: The score is for measures 218 to 221. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). The mba part (bass clef) plays a melodic line starting on G2, moving up stepwise to D4, with a piano (p) dynamic. The vb part (treble clef) has whole rests. The pc3 part (bass clef) has whole rests. The pno part (grand staff) plays a melodic line in the right hand starting on G4, moving up stepwise to D5, and a bass line in the left hand starting on G2, moving up stepwise to D4, with a piano (p) dynamic. The vln part (treble clef) has whole rests. The vla part (bass clef) has whole rests. The vc1 part (bass clef) plays a melodic line starting on G2, moving up stepwise to D4, with a mezzo-piano (mp) dynamic. The vc2 part (bass clef) has whole rests.

mba

vb

pc3

[222]

pno

vln

vla

vc1

vc2

*f*

*p*

*p*

Detailed description: This is a page of a musical score, page 43, containing measures 222 through 225. The score is written for a chamber ensemble. The instruments are: mba (marimba), vb (vibraphone), pc3 (celeste), pno (piano), vln (violin), vla (viola), vc1 (viola), and vc2 (cello). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The mba part has a melodic line with slurs and a dynamic marking of *f* (forte) in measure 224. The pno part has a melodic line with slurs and dynamic markings of *f* and *p* (piano). The vc1 part has a melodic line with slurs and a dynamic marking of *p*. The other instruments (mba, vb, pc3, vln, vla, vc2) have rests in all measures. The measure numbers [222], [223], [224], and [225] are indicated at the beginning of each measure.

mba

*p* *mf*  $\Delta$

vb

pc3

[226]

pno

*f* *mf* *mp* *mf*

vln

vla

vc1

vc2

mba

vb

pc3

[230]

pno

vln

vla

vc1

vc2

The musical score for page 45, measures 223-230, is written for a chamber ensemble. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'mf' (mezzo-forte). The score includes staves for mba, vb, pc3, pno, vln, vla, vc1, and vc2. The pno part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The other instruments are mostly silent or have simple accompaniment.

mba

vb

pc3

[234]

pno

*mf*

vln

vla

vc1

vc2

Detailed description of the musical score: The score is for measures 234 through 237. The key signature is three flats (B-flat, E-flat, A-flat). The mba part has a single note in the first measure and rests thereafter. The vb part has a melodic line: G4 (quarter), A4-B4 (eighth notes), C5 (quarter), B4-A4 (eighth notes), G4 (quarter), F4 (half). The pc3 part has a single note in the first measure and rests thereafter. The pno part starts with a mezzo-forte (mf) dynamic. The right hand plays chords: G4-B4 (quarter), A4-B4 (quarter), C5 (quarter), B4-A4 (eighth notes), G4 (quarter). The left hand plays: G3 (half), F3 (half), E3 (half), D3 (half). The vln, vla, vc1, and vc2 parts have single notes in the first measure and rests thereafter.

mba

vb

mf

pc3

[238]

pno

mf

vln

vla

vc1

vc2



mba

vb

pc3

[242]

pno

mf

mp

vln

vla

vc1

arco:

vc2

mf

The musical score for page 48, measures 242-245, is written for a chamber ensemble. The key signature is three flats (B-flat, E-flat, A-flat). The score includes staves for mba, vb, pc3, pno, vln, vla, vc1, and vc2. The pno part has dynamics mf and mp. The vc2 part has a dynamic mf and is marked arco:.

mba

vb

pc3

[246]

pno

vln

vla

vc1

vc2

*mp*

*mf*

*arco:*

*mf*

Detailed description of the musical score: The score is for page 49, starting at measure 246. It consists of two systems of staves. The first system contains three staves: mba (melodica bassetto), vb (viola), and pc3 (percussion 3). The second system contains five staves: pno (piano), vln (violin), vla (viola), vc1 (viola), and vc2 (viola). The key signature has three flats. The first system (measures 246-249) shows mba with whole notes, vb with eighth and quarter notes, and pc3 with whole notes. The second system (measures 250-253) shows pno with chords and moving lines, vln with a melodic line marked 'arco:', vla with whole notes, vc1 with whole notes, and vc2 with a melodic line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

mba

vb

pc3

[250]

pno *mp*

vln

vla *arco: mf*

vc1 *arco: mf*

vc2

Detailed description of the musical score: The score is for measures 250 to 253. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). The mba part has a melodic line in measures 250 and 251. The vb part has a melodic line in measures 250 and 251. The pc3 part has a melodic line in measures 250 and 251. The pno part starts at measure 250 with a mezzo-piano (mp) dynamic. The vln part has a melodic line in measures 250 and 251. The vla part enters at measure 252 with a mezzo-forte (mf) dynamic and an arco instruction. The vc1 part enters at measure 252 with a mezzo-forte (mf) dynamic and an arco instruction. The vc2 part has a melodic line in measures 250 and 251.

mba

vb

pc3

[254]

pno

vln

vla

vc1

vc2

This musical score page contains measures 254 through 257. The instruments are arranged in two systems. The first system includes mba (mellophone), vb (valve trombone), and pc3 (percussion 3). The second system includes pno (piano), vln (violin), vla (viola), vc1 (violin 1), and vc2 (violin 2). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The mba part has rests in all measures. The vb part has a melodic line starting in measure 254 with an accent, moving to *mf* in measure 256. The pc3 part has rests in all measures. The pno part has a melodic line starting in measure 254 with an accent, moving to *mf* in measure 256. The vln part has rests in measures 254 and 255, then enters in measure 256 with a melodic line at *mf*. The vla part has a melodic line starting in measure 254, moving to *mf* in measure 256. The vc1 part has a melodic line starting in measure 254, moving to *mf* in measure 256. The vc2 part has rests in all measures.

mba

vb

pc3



[258]

pno

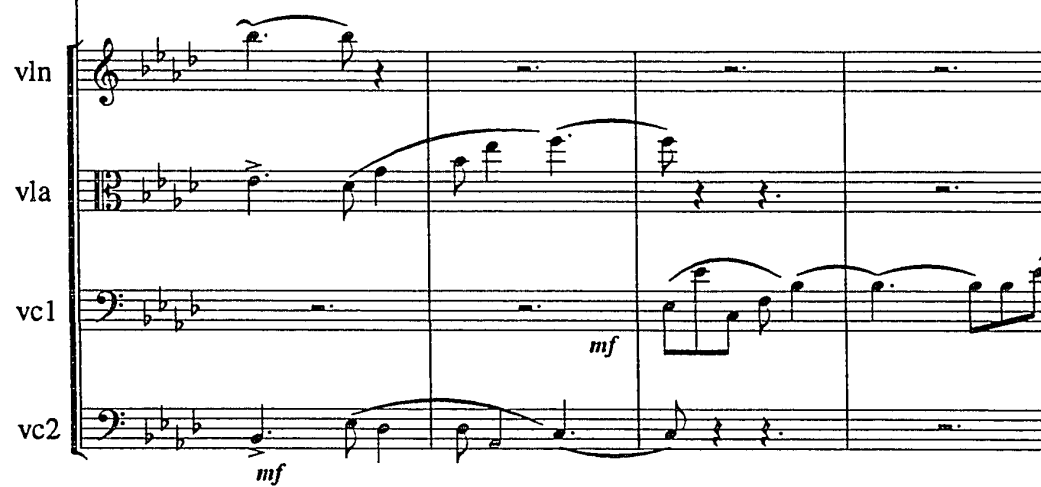


vln

vla

vc1

vc2



mba

vb

pc3

[262]

pno

vln

vla

vc1

vc2

*mf*

*f*

*cresc.* - - - - *f*

Detailed description of the musical score: The score is for measures 262 to 265. The key signature has four flats. The mba part has whole rests. The vb part plays a melodic line starting with a half note, followed by eighth notes, with a *mf* dynamic. The pc3 part has whole rests. The pno part has a *mf* dynamic, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment. The vln part has whole rests in measures 262 and 263, then enters in measure 264 with a *f* dynamic. The vla part has whole rests. The vc1 part has a *cresc.* marking followed by a dashed line and then *f*. The vc2 part has whole rests.

mba

vb

pc3

*mf*

[266]

vln  
 vla  
 vc1  
 vc2

Musical score for Violin I, Viola, Violoncello I, and Violoncello II. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The Violoncello I part includes dynamic markings *f* (forte) and *dim.* (diminuendo). The Violoncello II part includes dynamic markings *f* and *dim.*

mba

vb

pc3

[270]

pno

vln

vla

vc1

vc2

*dim.*

*p*

*p*

*p*

Detailed description of the musical score: The score is for page 55, starting at measure 270. It features eight staves: mba (melodica), vb (violin), pc3 (piano), pno (piano), vln (violin), vla (viola), vc1 (violin), and vc2 (violin). The key signature is four flats. The first system (measures 270-273) shows mba, vb, and pc3. The second system (measures 270-273) shows pno. The third system (measures 270-273) shows vln, vla, vc1, and vc2. Dynamics include *dim.* and *p*.



mba

vb

pc3

[274]

pno

vln

vla

vc1

vc2

*p*

*pp*

*cresc.*

*dim.*

*dim.*

*dim.*

*dim.*

Detailed description of the musical score: The score is for page 56, starting at measure 274. It features eight staves: mba (mellophone), vb (vibraphone), pc3 (percussion 3), pno (piano), vln (violin), vla (viola), vc1 (viola 1), and vc2 (viola 2). The key signature is four flats. The mba part has a melodic line with some rests. The vb part has a rhythmic pattern. The pc3 part has a simple rhythmic pattern. The pno part has a complex melodic line with dynamics *p* and *pp*. The vln part has a melodic line with dynamics *pp* and *cresc.*. The vla part has a melodic line with dynamics *p* and *dim.*. The vc1 part has a melodic line with dynamics *p* and *dim.*. The vc2 part has a melodic line with dynamics *dim.*.

mba

vb

pc3

[278]

pno

vln

vla

vc1

vc2

*mp*

*mp*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*p*

*cresc.*

Detailed description of the musical score: The score is for measures 278-281. The instruments are mba (mellophone), vb (vibraphone), pc3 (percussion 3), pno (piano), vln (violin), vla (viola), vc1 (viola 1), and vc2 (viola 2). The key signature has four flats. The tempo is not indicated. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are *mp* (mezzo-piano), *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). A section marker 'A' is above the final measure of the vln part.

mba

vb

pc3 (tuned tom:)

[282]

pno *mp*

vln *mf* *cresc.*

vla *cresc.* *mf*

vc1 *mp* *mf*

vc2 *mf* *f*

mba

vb

tom

[286]

pno

vln

vla

vc1

vc2

*mp*

*mf*

*f*

*dim.* - - - *mp* *f*

*mf* *f* *dim.* - - - *mp* *f*

*f*

*dim.* - - - *mf* *f*

Detailed description of the musical score: The score is for measures 286-289. The key signature has four flats. The mba part has rests in measures 286-289. The vb part has a melodic line starting in measure 286, with a *mf* dynamic in measure 288. The tom part has a single note in measure 286 with a *mp* dynamic, and rests in measures 287-289. The pno part has a melodic line starting in measure 286, with a *mf* dynamic in measure 288. The vln part has a melodic line starting in measure 286, with a *f* dynamic in measure 286, a *dim.* (diminuendo) in measure 288, and a *mp* dynamic in measure 289. The vla part has a melodic line starting in measure 286, with a *mf* dynamic in measure 286, a *f* dynamic in measure 287, a *dim.* in measure 288, and a *mp* dynamic in measure 289. The vc1 part has a melodic line starting in measure 286, with a *f* dynamic in measure 287. The vc2 part has a melodic line starting in measure 286, with a *dim.* in measure 286, a *mf* dynamic in measure 288, and a *f* dynamic in measure 289.

mba

vb

tom

*mp*

[290]

pno

*mf*

*f*

vln

vla

vc1

vc2

Detailed description: This is a page of a musical score, page 60. It contains measures 290 through 293. The instruments are mba, vb, tom, pno, vln, vla, vc1, and vc2. The key signature is four flats. The score is written in a system with eight staves. Measure 290 is marked with [290]. Dynamics include *mp* (mezzo-piano) for tom, *mf* (mezzo-forte) for pno, and *f* (forte) for pno. The score includes various musical notations such as notes, rests, and slurs.

mba

vb

tom

*mp*

[294]

pno

*f*

vln

*ff*

vla

*ff*

vc1

*ff*

vc2

*ff*

mba

vb

tom

*mp*

[298]

pno

*mf*

vln

vla

vc1

vc2

The musical score for measures 298-301 is written for a chamber ensemble. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 12/8. The mba part has rests. The vb part has eighth and quarter notes. The tom part has a single eighth note. The pno part has a melody in the right hand and a bass line in the left hand. The vln, vla, vc1, and vc2 parts have various melodic and harmonic lines. The dynamic markings are mp for mba and mf for pno.

mba

vb

tom

[302]

pno

vln

vla

vc1

vc2

*mf*

*mp*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

Detailed description of the musical score: The score is for page 63, starting at measure 302. It features eight staves: mba (mellophone), vb (vibraphone), tom (tom-tom), pno (piano), vln (violin), vla (viola), vc1 (viola), and vc2 (viola). The key signature is four flats. The mba part has a melodic line with a *mf* dynamic. The vb part has a melodic line with a *mp* dynamic. The tom part has a melodic line with a *mf* dynamic. The pno part has a melodic line with a *mf* dynamic. The vln part has a melodic line with a *f* dynamic and a *dim.* (diminuendo) marking. The vla part has a melodic line with a *f* dynamic and a *dim.* marking. The vc1 part has a melodic line with a *f* dynamic and a *dim.* marking. The vc2 part has a melodic line with a *f* dynamic and a *dim.* marking.



mba

vb

tom

[306]

pno

vln

vla

vc1

vc2

*mp*

*p*

*mf*

*mf*

*mf*

*mf*

mba

vb

tom

[310]

pno

vln

vla

vc1

vc2

*p*

*pp*

*mf*

(attacca)

*p*

*pp*

(l.v.)

*p*

*ppp*

*p*

*ppp*

*p*

*ppp*

*p*

*ppp*

pc1  $\text{♩} = 108$

pc2

pc3

tuned bongos

Bb bongo, Bb tom

tuned toms

[314] *f* (x2) \* (x3)

pc1

pc2

pc3

(x3) (x2)

pc1

pc2

pc3

(x2) (x3)

\* to be played twice

pc1

pc2

pc3

[320] *f* (x3) (x2)

pc1

pc2

pc3

(x2) (x3)

pc1

pc2

pc3

(x3) (x2)

pc1

pc2

pc3

[326] (play 4 x's, getting softer)

(bongos)

*p*

pc1

pc2

pc3

pc1

pc2

pc3

pc1

pc2

pc3

[332] *p*

pc1

pc2

pc3

pc1

pc2

pc3

pc1 *p* *cresc.*

pc2

pc3 *p* [338]

pc1 *mp* *mf*

pc2

pc3 *p* *p*

pc1 *f*

pc2

pc3 *p*

pc1 *ff* *dim.*

pc2

pc3 [344] *p* *cresc.*

pc1 *f* *mf*

pc2

pc3 *mp* *mf*

pc1 *mp*

pc2

pc3 *f*



pc1 *p*

pc2

pc3 [350] *ff* *dim.*

pc1 *p*

pc2

pc3 *f* *mf*

pc1 *p*

pc2

pc3 *mp* *p*

pc1 *p*

pc2 bongo:  
tom: *mp*

pc3 [356] *p*

pc1

pc2

pc3

pc1 *cresc.* - - - - *mp* - - - -

pc2 *cresc.* - - - -

pc3 *cresc.* - - - - *mp* - - - -

$\text{♩} = 108$

pc1 *mf*

pc2 *mf* (to marimba)

pc3 *mf*

[362]

pno

pc1

pc2

pc3

pno

pc1 *mf*

pc2

pc3 *mf*

[366]

pno

pc1

pc2

pc3

pno

pc1 *mf*

pc2

pc3 *mf*

[370]

pno *f*

pc1

pc2 marimba:

pc3

pno

pc1 *mf*

mba *f*

pc3 *mf*

[374]

pno *f*

pc1

mba

pc3

pno

pc1 *mf*

mba *f*

pc3 *mf*

[378]

pno *f*

pc1

mba

pc3

pno

pc1 *mf*

mba *f*

pc3 *mf*

[382]

pno *f*

pc1

mba

pc3

pno



pc1 *mf*

mba *f*

pc3 *mf*

[386]

pno *f*

pc1

mba

pc3

pno

pc1 *mf*

mba *f*

pc3 *mf*

[390]

pno *f*

pc1

mba

pc3

pno

Detailed description: This musical score page contains measures 390 and 391. The score is written for four parts: pc1 (piccolo 1), mba (maraca), pc3 (piccolo 3), and pno (piano). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. In measure 390, pc1 plays a melody starting on G4, moving up to A4 and B4, then down to A4 and G4. mba plays a rhythmic pattern of eighth notes. pc3 plays a bass line starting on G2, moving up to A2 and B2, then down to A2 and G2. pno plays a complex accompaniment with chords and moving lines in both hands. In measure 391, the parts continue with similar rhythmic and melodic patterns. Dynamics include *mf* (mezzo-forte) for pc1 and pc3, and *f* (forte) for mba and pno. A double bar line with repeat dots is at the end of measure 391.

pc1 (to marimba)

mba *f*

pc3 *mf*

[394]

pno *f*

pc1 marimba:

mba

pc3

pno

mba

mba

pc3 (to xylophone)

[398]

pno

mba

mba

pc3 xylophone:

pno

mba

mba

xyl

[402]

pno

8va

8va

8va

8va

pno

This musical score block contains two systems of music, each spanning two measures (402 and 403). The first system includes parts for mba (melodica), xyl (xylophone), and pno (piano). The mba part has two staves, with the upper staff marked with a forte (f) dynamic. The xyl part is on a single staff, also marked with a forte (f) dynamic. The pno part consists of two staves, with the upper staff marked with an 8va (octave up) and a forte (f) dynamic. The second system repeats the same instrumentation and dynamics. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and ties.

mba  
*cresc.*

mba  
*cresc.*

xyl  
*cresc.*

[406]  
pno  
*cresc.*  
*8va*

mba  
*ff*

mba  
*ff*

xyl  
*ff*

pno  
*ff*  
*8va*

Detailed description: This musical score block contains two systems of music. The first system, starting at measure 406, features four staves: two for mba (melodica basset horn), one for xyl (xylophone), and one for pno (piano). The mba parts are in treble and bass clefs, while the xyl and pno parts are in treble clef. The pno part includes an 8va (octave up) marking. All parts in the first system are marked with a crescendo (cresc.). The second system continues the music, with the mba parts marked fortissimo (ff). The xyl and pno parts continue with the ff marking. The pno part also includes an 8va marking. The music concludes with a double bar line and repeat dots.

mba

mba

xyl

[410]

pno

*f*

*ff* *dim.* *pp*

*ff*

mba

mba

pc3

pno

snare dr.

tom

bass dr.

*mf*

*ff*

*8va*

mba

continue pattern *f*

mba

continue pattern *f*

pc3

*mf*

[414]

pno

*ff*

mba

mba

pc3

pno

continue pattern *f*

continue pattern *f*

*mf*

[414]

*ff*

*f*



mba *f*

mba *f*

pc3 *mf*

[418]

pno

mba

mba

pc3 *f*

pno *fff*

mba *f*

mba *f*

pc3 *mf*

[422]

pno *fff*

mba

mba

pc3

pno *ff*

mba *f*

mba *f*

pc3 *mp*

[426]

pno

mba

mba

pc3

pno *fff*

[430]

mba *f*

mba *f*

pc3 *mf* *mp*

pno

mba

mba

pc3 *mp*

pno *ff*

mba *f*

mba *f*

pc3 *mf* *mp*

[434]

pno

Detailed description: This system contains measures 434 and 435. The mba parts are in treble clef. The pc3 part is in a non-staff notation (piano roll style). The pno part consists of a single bass note in measure 434. A double bar line with repeat dots is at the end of measure 435.

mba

mba

pc3

pno

Detailed description: This system contains measures 436 and 437. The mba and pc3 parts continue the rhythmic pattern from the previous system. The pno part is silent in both measures. A double bar line with repeat dots is at the end of measure 437.

mba *f*

mba *f*

pc3 *mf*

[438]

pno *ff*

mba

mba

pc3

pno

mba *f*

mba *f*

pc3 *mf*

[442]

pno *ff*

mba

mba *ff*

pc3 *f*

pno

mba

mba

pc3

[446]

pno

mba

mba

pc3

pno

This musical score page contains two systems of music, each spanning measures 446 and 447. The first system includes parts for mba (melodica), pc3 (percussion), and pno (piano). The mba parts are in treble clef, and the pc3 part is in a simplified notation. The pno part is in grand staff (treble and bass clefs). The second system repeats the same instrumentation. Dynamics include *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). The score features various musical notations such as eighth notes, sixteenth notes, and slurs. A double bar line with repeat dots is at the end of the first system.



musical score for measures 449 and 450, featuring three staves: mba (melodic bassoon), pc3 (piano clarinet 3), and pno (piano).

The score is divided into two systems, each containing two staves. The first system is labeled [450] on the left. The second system is unlabeled but continues the musical material.

**Staff 1 (mba):** Melodic bassoon part, marked *fff* (fortissimo). The melody consists of eighth and sixteenth notes, often beamed together, with slurs and accents.

**Staff 2 (mba):** Melodic bassoon part, marked *fff* (fortissimo). The melody consists of eighth and sixteenth notes, often beamed together, with slurs and accents.

**Staff 3 (pc3):** Piano clarinet 3 part, marked *ff* (fortissimo). The melody consists of eighth and sixteenth notes, often beamed together, with slurs and accents.

**Staff 4 (pno):** Piano part, marked *fff* (fortissimo). The accompaniment consists of eighth and sixteenth notes, often beamed together, with slurs and accents.

The notation includes various musical symbols such as slurs, accents, and dynamic markings (*fff*, *ff*).

mba *fff*

mba *fff*

pc3 *ff*

[454]

pno *fff*

mba (to bells)

mba (to vibes)

pc3

pno

Detailed description: This musical score is for a percussion ensemble. It features four staves: two mba (marching bass drum) staves, one pc3 (pocket cymbal) staff, and one pno (piano) staff. The first system shows a rhythmic pattern with accents and a forte (*fff*) dynamic. The second system, marked [454], continues the pattern. The third system includes vocal-like lyrics '(to bells)' and '(to vibes)' above the mba staves. The fourth system continues the musical notation. The pno part is written in grand staff notation (treble and bass clefs).

bls

bells:  
vibes:

tam - tam:

[458]

pno

ff

f

bls

vb

pc3

pno

f

mf

$\text{♩} = 44$

bls *mp*

vb *mp*

pc3 tam - tam *p*

[462]

pno *mp*

vln *mp*

vla *p*

vc1 *p*

vc2

bls

vb

pc3 triangle *p*

[464]

pno

*p*

vln

*dim.*

vla

vc1

vc2

bls

vb

pc3

[466]

pno

vln

vla

vc1

vc2

*mp*

*mf*

*dim.*

*p*

*mp*

Detailed description: This is a page of a musical score, page 101, showing measures 466 and 467. The score is for a large ensemble. The instruments listed on the left are: bls (brass), vb (woodwind), pc3 (percussion), pno (piano), vln (violin), vla (viola), vc1 (violin), and vc2 (violin). The key signature has three flats (B-flat, E-flat, A-flat). Measure 466 begins with a repeat sign. In measure 467, the brass (bls), woodwind (vb), and piano (pno) parts play sustained notes with a mezzo-piano (*mp*) dynamic. The percussion (pc3) part plays a sustained note with a mezzo-forte (*mf*) dynamic. The violin (vln), viola (vla), and violin (vc1) parts play sustained notes with a decrescendo (*dim.*) dynamic. The violin (vc2) part plays a sustained note with a mezzo-piano (*mp*) dynamic. The dynamics *p* (piano) are also indicated for the violin (vln), viola (vla), and violin (vc1) parts in measure 467.

bls

vb

pc3

[468]

pno

vln

vla

vc1

vc2

*pp*

*p*

8

8

8

The musical score for measures 468 and 469. The key signature is B-flat major. The score includes staves for woodwinds (bls, vb), percussion (pc3), piano (pno), strings (vln, vla, vc1, vc2), and a double bass (vc2). The piano part has a dynamic marking of *p*. The woodwinds and strings have various articulations and dynamics. The percussion part has a dynamic marking of *pp*. The double bass part has a dynamic marking of *p*. The score is divided into two measures by a vertical line.

bls

vb

pc3

[470]

pno

vln

vla

vc1

vc2

*dim.*

*dim.*

*dim.*

The musical score for measures 470-471 is as follows:

- bls (Bassoon):** Treble clef, key signature of three flats. Measure 470: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 471: whole rest.
- vb (Violoncello):** Treble clef, key signature of three flats. Measure 470: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 471: whole rest.
- pc3 (Percussion 3):** Two-line staff. Measure 470: whole rest. Measure 471: whole rest.
- [470]**
- pno (Piano):** Treble and Bass clefs, key signature of three flats. Measure 470: Treble: quarter note G4, quarter note F4, quarter note E4, quarter note D4; Bass: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 471: Treble: whole rest; Bass: whole rest.
- vln (Violin):** Treble clef, key signature of three flats. Measure 470: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 471: whole rest.
- vla (Viola):** Alto clef, key signature of three flats. Measure 470: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 471: quarter note G4, quarter note F4, quarter note E4, quarter note D4. *dim.*
- vc1 (Violoncello):** Bass clef, key signature of three flats. Measure 470: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 471: quarter note G3, quarter note F3, quarter note E3, quarter note D3. *dim.*
- vc2 (Vocal):** Bass clef, key signature of three flats. Measure 470: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 471: quarter note G3, quarter note F3, quarter note E3, quarter note D3. *dim.*



$\text{♩} = 66$

bls *mf* (to marimba)

vb *mf* (to marimba)

pc3 *mf*

[472]

pno *mf*

vln

vla *mf* (with more intensity)

vc1

vc2

mba

mba

pc3

[474]

pno

vln

vla

vc1

vc2

*p*

*p*

*mf*

mba

mba

pc3

[476]

pno

vln

vla

vc1

vc2

*p*

*mf*

mba

mba

pc3

[478]

pno

vln

vla

vc1

vc2

musical score for page 107, measures 478-479. The score includes parts for mba, pno, vln, vla, vc1, and vc2. The key signature is B-flat major (two flats). The time signature is 3/4. The piano part (pno) has a melodic line in the right hand starting in measure 479 with a piano (p) dynamic, and a bass line in the left hand. The violin (vln) and viola (vla) parts enter in measure 478 with a mezzo-forte (mf) dynamic. The violin part has a melodic line with accents, and the viola part has a rhythmic accompaniment. The cello (vc1) and double bass (vc2) parts have a rhythmic accompaniment in the right hand and a melodic line in the left hand. The mba and pc3 parts are silent throughout the measures.

mba

mba

pc3

[480]

pno

8va

mp

mp

vln

mf

vla

mf

vc1

mf

vc2

mf

mba

mba

pc3

[482]

pno

mp

vln

vla

vc1

vc2

mf

mf

mba

mba

pc3

[484]

pno

8va

mp

vln

mf

vla

mf

vc1

vc2

Detailed description of the musical score: The score is for measures 484 and 485. The mba (mellophone) part consists of two staves, both of which are empty. The pc3 (piccolo) part is a single staff, also empty. The pno (piano) part has two staves. In measure 484, the right hand plays a melody starting on a whole note, marked '8va' and 'mp', with a slur over the next two notes. The left hand plays a single note. The vln (violin) part has one staff, playing a rhythmic pattern of eighth notes with accents, marked 'mf'. The vla (viola) part has one staff, also playing a rhythmic pattern of eighth notes with accents, marked 'mf'. The vc1 (viola) part has one staff, playing a rhythmic pattern of eighth notes with accents, marked 'mf'. The vc2 (viola) part has one staff, playing a rhythmic pattern of eighth notes with accents, marked 'mf'.

mba

mba

pc3

[486]

pno

8va

mp

vln

vla

vc1

vc2

mf

f

mf

f

marimba:

mp

8va

mp

mf

f

mf

f



mba

mba

pc3

[488]

pno

mf

vln

vla

vc1

mf

vc2

mf

The musical score for measures 488 and 489 is presented. The key signature is three flats (B-flat, E-flat, A-flat). The score includes parts for mba (two staves), pc3 (one staff), pno (two staves), vln (one staff), vla (one staff), vc1 (one staff), and vc2 (one staff). Measure 488 shows the mba parts with a whole note chord and a half note chord, and the pno part with a half note chord. Measure 489 shows the mba parts with a whole note chord and a half note chord, and the pno part with a half note chord. The vln, vla, vc1, and vc2 parts have a melodic line with a half note chord. Dynamics include mf (mezzo-forte) for the pno, vc1, and vc2 parts.

mba

marimba: *mf*

mba

pc3

[490]

pno

8va

*mf*

vln

*mf*

vla

*mf*

vc1

vc2

The musical score for page 113, measures 490-491, features several instruments. The marimba (mba) and piano (pno) parts have a melodic line with a slur and a fermata. The piano part is marked 8va and mf. The violin (vln) and viola (vla) parts are marked mf. The two violas (vc1, vc2) play a rhythmic pattern. The marimba part is marked mf. The piano part is marked 8va and mf. The violin and viola parts are marked mf. The two violas play a rhythmic pattern.

mba

mba

pc3

triangle:

*f*

[492]

pno

*mf*

*f*

vln

*mf*

vla

*f*

vc1

*mf*

vc2

*mf*

mba

mba

pc3

tam - tam:

*mf*

[494]

pno

*f*

vln

*mf*

vla

*f*

vc1

*f*

vc2

*f*

The musical score is for measures 114 and 115. The key signature is B-flat major. The score includes parts for mba (melodica), pc3 (percussion), pno (piano), vln (violin), vla (viola), vc1 (violin), and vc2 (violin). Measure 114 shows the mba and pc3 parts. Measure 115 shows the pno, vln, vla, vc1, and vc2 parts. The dynamics include mf and f.

mba

mba

pc3

[496]

pno

vln

vla

vc1

vc2

The musical score for measures 496 and 497 is presented. The key signature is three flats (B-flat, E-flat, A-flat). The score includes parts for mba (two staves), pc3 (one staff), pno (two staves), vln (one staff), vla (one staff), vc1 (one staff), and vc2 (one staff). Measure 496 features a piano introduction with a forte (f) dynamic. Measure 497 continues the piano introduction with a forte (f) dynamic. The vln part has a forte (f) dynamic. The vla part has a forte (f) dynamic. The vc1 and vc2 parts have a forte (f) dynamic.

mba

mba

pc3

[498]

pno

vln

vla

vc1

vc2

mf

f

f

f

f

f

f

mba

mba

pc3

[500]

pno

vln

vla

vc1

vc2

*mf*

*f*

*f*

*f*

*f*

Violin I (vln), Viola (vla), Violoncello I (vc1), and Violoncello II (vc2) staves. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The Violin I part features a melodic line with slurs and accents, starting on a whole note and moving to a half note. The Viola part has a similar melodic line, also with slurs and accents. The Violoncello I part plays a bass line with slurs and accents, starting on a whole note and moving to a half note. The Violoncello II part plays a bass line with slurs and accents, starting on a whole note and moving to a half note. The music is marked with a forte (f) dynamic.



mba

mba

pc3

[504]

pno

vln

vla

vc1

vc2

This musical score page contains measures 504 and 505. The staves are arranged as follows: mba (two staves), pc3 (one staff), pno (two staves), vln (one staff), vla (one staff), vc1 (one staff), and vc2 (one staff). The key signature is B-flat major (two flats). Measure 504 begins with a rehearsal mark [504]. The mba parts are mostly rests, with a melodic entry in the upper mba staff in measure 505 marked with a forte (f) dynamic. The pc3 part features a half-note chord in measure 504 marked mezzo-forte (mf), which transitions to a half-note chord in measure 505 marked forte (f). The pno part consists of sustained chords in both measures, with a forte (f) dynamic in measure 505. The string section (vln, vla, vc1, vc2) plays a rhythmic pattern of eighth and sixteenth notes throughout both measures, with a forte (f) dynamic indicated in measure 505.

mba

mba

pc3

[506]

pno

vln

vla

vc1

vc2

The musical score for measures 506 and 507 is as follows:

- mba (Melodica):** Measure 506: Treble clef, B-flat major key signature. Notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 507: Treble clef, B-flat major key signature. Notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamic: *f*.
- mba (Melodica):** Measure 506: Bass clef, B-flat major key signature. Notes: B-flat3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Measure 507: Bass clef, B-flat major key signature. Notes: B-flat3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Dynamic: *f*.
- pc3 (Percussion):** Measure 506: Treble clef, B-flat major key signature. Notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 507: Treble clef, B-flat major key signature. Notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamic: *mf*.
- pno (Piano):** Measure 506: Treble clef, B-flat major key signature. Notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 507: Treble clef, B-flat major key signature. Notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamic: *f*.
- vln (Violin):** Measure 506: Treble clef, B-flat major key signature. Notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 507: Treble clef, B-flat major key signature. Notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamic: *f*.
- vla (Viola):** Measure 506: Treble clef, B-flat major key signature. Notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 507: Treble clef, B-flat major key signature. Notes: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamic: *f*.
- vc1 (Violin):** Measure 506: Bass clef, B-flat major key signature. Notes: B-flat3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Measure 507: Bass clef, B-flat major key signature. Notes: B-flat3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Dynamic: *f*.
- vc2 (Violin):** Measure 506: Bass clef, B-flat major key signature. Notes: B-flat3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Measure 507: Bass clef, B-flat major key signature. Notes: B-flat3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Dynamic: *f*.

mba

mba

pc3

[508]

pno

vln

vla

vc1

vc2

This musical score page contains measures 508 and 509. The instruments and their parts are as follows:

- mba (Meibohm Bassoon):** Two staves. The top staff has a melodic line with eighth and sixteenth notes. The bottom staff has a bass line with a forte (*f*) dynamic.
- pc3 (Percussion 3):** A single staff with a melodic line and a forte (*f*) dynamic.
- [508]:** A section marker indicating the start of measure 508.
- pno (Piano):** Two staves. The top staff has a melodic line with a forte (*f*) dynamic. The bottom staff has a bass line with a forte (*f*) dynamic.
- vln (Violin):** A single staff with a melodic line and a forte (*f*) dynamic.
- vla (Viola):** A single staff with a melodic line and a forte (*f*) dynamic.
- vc1 (Violoncello 1):** A single staff with a melodic line and a forte (*f*) dynamic.
- vc2 (Violoncello 2):** A single staff with a melodic line and a forte (*f*) dynamic.

mba

mba

pc3

*mf* *f*

[510]

pno

*f*

vln

vla

vc1

vc2

*f*

mba *ff*

mba *ff*

pc3 *f* >

[512]

pno *ff*

vln *ff*

vla *ff*

vc1 *ff*

vc2 *ff* >

The musical score for measures 512-513 is written for a chamber ensemble. The key signature is B-flat major (two flats). The tempo is marked = 48. The mba (melodica) part has a forte (ff) dynamic and plays a melodic line with accents (^). The pno (piano) part has a forte (ff) dynamic and plays a rhythmic accompaniment with accents (^). The pc3 (percussion) part has a forte (f) dynamic and plays a single note with an accent (>). The string parts (vln, vla, vc1, vc2) have a forte (ff) dynamic and play sustained notes with accents (>).

mba

mba

pc3

*rit.*

*rit.*

(to toms)

*rit.*

Detailed description: This block contains the musical notation for three instruments: mba (melodica), mba (melodica), and pc3 (percussion). The mba parts are written in treble and bass staves, respectively, and play eighth-note patterns with accents (^). The pc3 part is written on a single staff with a single note and an accent. All three parts transition to a ritardando section, indicated by 'rit.' and dashed lines. The pc3 part has a note labeled '(to toms)'.

[514]

pno

vln

vla

vc1

vc2

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*

Detailed description: This block contains the musical notation for five instruments: pno (piano), vln (violin), vla (viola), vc1 (violin), and vc2 (violin). The pno part is written in treble and bass staves and plays eighth-note patterns with accents (^). The vln, vla, vc1, and vc2 parts are written in single staves and play quarter-note patterns. All five parts transition to a ritardando section, indicated by 'rit.' and dashed lines.

mba  $\text{♩} = 30$

mba

pc3 *toms:* *ff* *bass dr.* *cresc.* *ff*

[516]

pno *8va* *fff*

vln *fff* *pizz.* *fff*

vla *fff* *pizz.* *fff*

vc1 *fff* *pizz.* *fff*

vc2 *fff* *pizz.* *fff*